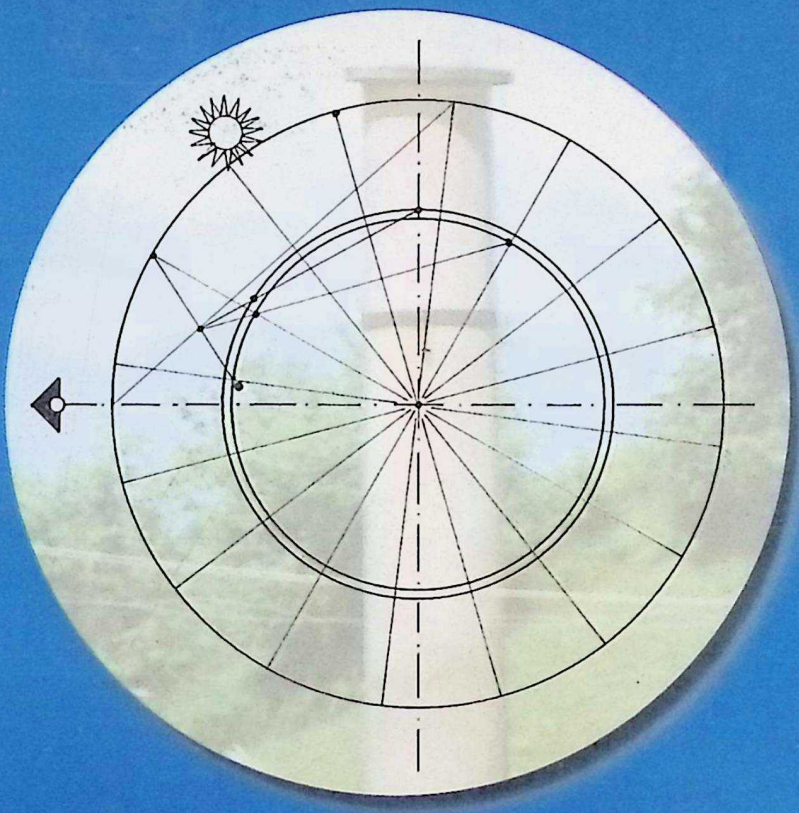
Lumbini Chakra©

Geometric Interpretation of the Archaelogical Remains



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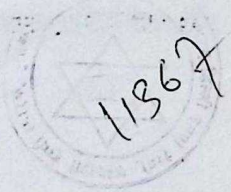
Shankar Nath Rimal

1998

Dedicated to the children of

Nepal Mata and to her

"Glorious Son"



If a bit of bro ken pottery speaks of civilization,
planning speaks of culture and more.

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Acknowledgements

The outcome of this book is my own and as such take the responsibility for any error of commission or omission. The study, however would not have been possible without the co-operation of the Lumbini Development Trust and their personnel.

I have to mention specially Mr. Pratap K.C. of LDT., who, in spite of the very busy schedule imposed upon him by the coming World Buddhist Summit, went out of his way to help me with the copies of rare and valuable documents. I am thankful to him.

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I should thank my family members who have been encouraging me despite the demand imposed on them. My special thanks to my wife Mrs. Sashi Rimal who has published this book.

Lastly my gratitude to the ALL MIGHTY, who alone could instil this vision to me.

Author's Note

This is an effort on my part to bring such a publication to the august body of scholars, and devotees of Lord Buddha, the people who know more about the religion, symbolism and archaeology related to this subject.

The diagram and the interpretation presented by me are my own. They, I am sure, will be scrutinised by them. Some of the interpretations will be accepted by them, some will need more evidence of proof (more archaeology, literature and manuscripts), and some of them may be unacceptable. Whatever, the outcome may be, this book will surely create a ripple. Lumbini demands more attention.

Three important questions (and some minor), arising out of the diagram, that needs to be answered.

i) The questions related to the small stupa (PT6), where the lid portion of the golden casket of cylindrical type in association with some charred human bones and other ritual offerings were found. (see: 7.06). This point is related to three other important points (a) the birth spot, (b) the famous tree, (c) the Asoka pillar and also to the grid system.(d) In the context of position of this stupa being on the North side (through 15 degree N-W) of the Birth spot PT 2 (see Fig. 8.00 and text). It becomes very significant, when we realise the North is the direction associated to death. There is one more stupa (marked B, see Fig.8.00) very nearly to the North of PT 2, we do not know, what this contains? (e) Thereby indicating that the ashes (relics) found, must belong to some very important person. Who ?

ii) The slight shift of the centre of the Asoka pillar, and

iii) The point PT4 (see: 7.04).

The answer needs to be sought.

There is very little reference available about Lumbini, compared to other Buddhist places. Some of the references need to be re-read and interpreted in the context of this diagram (The Lumbini Chakra). We should search for more documents and information that might be lying unnoticed and in private possessions.

From the description of Hsuean Tsang, the stupas are rather difficult to identify to day. Specially, when the east (Asoka Tope): two clear spring with two tope and in the south, where Indra received the child, and the four tope are not distinguishable (in the map available to me). Perhaps some of them are already destroyed or might be well below the earth. Therefore, for the time being I have not mentioned about them.

Archaeologists have identified structure up to sixth, seventh century A. D. But in the absence of systematic separate maps drawn in chronological order, it is difficult to say with certainty when the planning diagram was lost.

However the relationship of the important locations of the sanctum and the stupas indicate that they were built in those times when the diagram was not lost.

Contents

0.00	Introduction	9
1.00	The Initial Question	13
2.00	Locating the Centre of the Sacred Pond	16
3.00	Completing the Geometry	20
4.00	Identifying the centre of Blocks of Archaeological remains	24
5.00	The Circles	27
6.00	On the criss - Cross Lines	30
7.00	About the Points	31

0.00

Introduction

0.01 Lumbini Development Trust, after long interval of time contacted me to study and to propose about the possible development/restoration/reconstruction of the Mayadevi temple complex. A recommendation was to be made in the context of the recent archaeological survey that was conducted by the Japan Buddhist Federation (JBF) jointly with Lumbini Development Trust (LDT), resulting the finding of the Marker stone. It had to take into consideration the various recommendations of the national and international experts and religious persons, including the sentiments of Nepalese people, the Buddhists in particular. A team of four experts was formed along with me.

0.02 My earlier involvement with LDT was basically in the preparation of detailed architectural and engineering works relating to monumental buildings in accordance with the Master Plan. I had no time to study the Sacred Garden in depth as works of this nature demands. The archaeological work was also in the infancy and perhaps might not be adequate for such study, at that time. This recent study prompted me to look into this aspect, more intently, while the design of the temple proceeds separately.

0.03 The archaeological map of the excavated remains apparently looked like buildings/stupas/temples undertaken without particular discipline or master plan and stupas added at various period. The question, that kept haunting me was "Was there no discipline or master planning or conceptual principles, that was guiding such developments for centuries ?".

0.04 Were those edifices really unrelated ? Or was it only due to lack

of commitment and dedication on our part or that we are incapable of visualising the ancient concept in totality, "the discipline, the sutras, the geometry and the symbols" used by the ancient planners that was tying the whole complex in reality ?

0.05 As such the answer in the negative was unthinkable, I had reservation to take the answer in the negative. Because, Is it possible that "the birth place of high profile prince", a very renowned personage, accepted as "incarnate" in his own life time, should have been left to grow on its own, in a grossly random pattern ?. That too, in a society where traditionally, the town, palaces and temples were laid down and erected in prescribed patterns and proportions ?. More so where later, emperor Ashoka himself was also involved.

0.06 The proportions are the most important aspects and the critical part of the formal planning process in this Subcontinent. We find, that principles were used in every day rituals and in lesser places too.

0.07 It is well-known that, in the proportional planning process, scale is not used in the initial stage. The straight edge and compass are the only tools used in the initial planning. After the diagram is complete, the scale is decided on the basis of, either, on the availability of space, or, of resources (money, material and technique).

0.08 In the early period, before the introduction of the image, the symbols and geometric diagrams were frequently used in religious works and in rituals.

We find that more formal form, in term of human sculpture and animals were used in later period for worship. Some of the regularly utilised tools in the earlier periods were :

(i) Pure forms of geometry, Yantra, Mandalas, and symbols, (points, circles, triangles).
(ii) Linga and Poles in abstract form (in stone, timber & metal).

(iii) Stupa or Chaitya as a symbol (in stones, timber, metal or trees).

0.09 These principles were utilised in two ways in the actual work. In the earlier phases, the symbols were the main element for depicting the ideas, the philosophy, mythology and the hierarchy in terms of volume, mass , height of the structure, and positional supremacy, axial or directional indications, all in relative position and terms, in the plan (diagram).

0.10 Therefore to accept, that the Lumbini grew on its own without formal planning diagram did not make much sense. More over ASHOKA, the Emperor, himself visited the site and had offered many things including tax-exemption. The ASHOKA Pillar was erected. The emperor with entourage, was in a formal visit to the birthplace of his Master accompanied by his preceptor Upagupta. It is apparent, that in every likelihood planning was introduced at the place and the development initiated with a system of order, created with the help of his team of experts, if this order was not already initiated at earlier date.

0.11 It will be appropriate to indicate once again, that the marking of a place was done in two different ways in those days.

(i) One in the usual way to erect pillars, edifices, bench mark (marker stones) etc. and create well defined places according to the geometric diagram to indicate the governing points (on the diagram), so that even, if some of the markers (the physical structures) are lost in course of time, the geometrical relationship can be established from the few existing remains by later generations.

(ii) The other method is more organic in manner. In older times (Vedic days) the Sruti of the words, heard and remembered was accepted to be stronger than the writings (thus sutra). Consequently the myth. ** Therefore, the symbolism has always played major part in our culture.

0.12 That, in other words, we can analyse the archaeological remains by different approaches:

(i) The geometric way (approach).
(ii) The symbolic way (approach).
(iii) The mythical way (approach).
(iv) The historical way (approach). etc.

0.13 If the available datas are applied correctly, no matter which way we follow, individually or collectively, we should arrive at the same conclusion, "The True Conclusion".

0.14 Out of the above mentioned approaches I selected the geometric approach, which is more direct.

0.15 Of course, now that I have come up with a diagram Lumbini Chakra, my initial conviction, that the planning process could have been initiated by the Emperor Ashoka stands on more stronger footing. I hope, in course of time, this concept may get more support from other methods of approach and analysis (see 0.13).

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*NOTE : (**) see: Adrian Snodgrass, The Symbolism of the Stupa, Page 6,.." MYTH, is to speak with the lips closed ", which is to say, silently. This suggests the true nature of myth : it is a spoken narrative that refers to silent and the inexpressible. As do graphic symbols, the myth affirms the silence that lies beyond words : the narrator of the myth remains silent while speaking*

The Initial Question

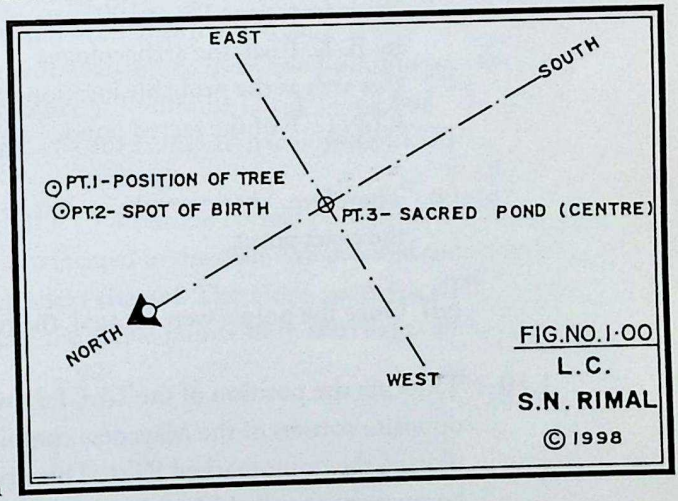
1.01 Before we proceed to find the relationship of the archaeological ruins, the best and only approach is to start, at the very beginning.

1.02 That is, the Lumbini Garden was existing, was beautiful and in full bloom, enough to attract the attention of the queen Maya Devi, to break the journey, for that fateful and glorious occasion. Therefore we shall start from this basic and proceed to where it will lead us.

1.03 Question : What existed in Lumbini at that time, the "Lord Buddha" was born ?

1.04 The existing locations were :

1.05 The famous tree, "Maya Devi held its branch". The location of which we shall mark as point PT1. (see Fig. 1.00).



1.06 The exact spot where "the Lord was born". The location of which we shall mark as point (PT2).

1.07 The centre of "the Sacred Pond", where Mayadevi took the bath.

The location of which we shall mark as point (PT3).

1.08 The two cardinal directions, "the East-West Axis" and "the North-South Axis".

1.09 The plotting of those points are easily said than done. There are couple of reasons why these points need to be pinpointed before they can be spotted in the plan. The reasons are :

(i) The Tree no longer exists.

(ii) The exact spot of birth, recently discovered was covered by a large stone of irregular shape.

(iii) The "Sacred Pond ", in course of time, could have been partially filled by mud or earth, thus the size might have been affected. During the course of exploration and the previous excavation, it is said that they have changed the pond in shape and in size. Thus to locate the original central point, is not an easy task. But trial and error method eventually proved fruitful. This method has been described in detail later.

(iv) The only clue I had was the elliptical marking in the sketch made (see, page 15: of 100 years of Archaeological Research) by B. K. Rijal, the archaeologist of LDT, who had indicated this area as the probable location of the ORIGINAL CENTRE of the sacred pond.

(v) Therefore, I had to make various trial and error to arrive at the exact point.

(vi) Once the points were located, the rest became very easy.

1.10 To locate the position of the Tree, I drew the diagonals joining opposite corners of the Mayadevi complex (see Fig. 2.00) and plotted the point marked PT.1. This gave excellent results, because the so called Mayadevi temple, which might have been something else (as is accepted, that the idol was collected from other place and erected at this spot, recently). This procedure of

locating the centre was used for locating centres of other elements (stupas etc.).

1.11 The Central Axis of the temple, now being the line parallel to undisturbed wall.

1.12 The central point of "the Spot of Birth" will now be somewhere along the axis and in the centre of the next pit on the west of the point PT1. This point is marked as point PT 2. (After few more trials this was pinpointed).

1.13 The trial for locating the "Centre of the Sacred Pond" was much more complicated matter, therefore I have described this in the next chapter 2.00, see sketch (Fig. 2.00). Now that the diagram is complete, I have discovered many other clues. Initially I had to proceed from the first principle.

1.14 Also I will like to point out at this stage, that the Ashoka pillar position is slightly off the governing point PT 7 or point A9 (as was confirmed later, see Fig. 3.00). The trial took more effort and considerable time for this reason. This has significant implications which I shall deal later.

1.15 In the diagram (Fig. 1.00), we plot these points in a proper scale drawing. This figure has been drawn in the same scale as the drawing, that was made available to us by the Lumbini Development Trust office at Lumbini. The drawing was prepared by Basant Bidari, the archaeologist of LDT.

1.16 At this stage the point PT3 is not the correct point because this point has not yet been located in the plan. We proceed to locate the point PT3 in the next chapter. Therefore, we mark PT0, PT00 to differentiate the actual points from the trial points.

2.00

Locating the Centre of the Sacred Pond

2.01 As a trial, a line was drawn on the East-West axis, (see: Fig. 2.00) from the centre of the Stupa on the East (later confirmed and marked as point (PT5).

2.02 This line will be henceforth, referred as "the East-West Axis", and the line at right angle to it pointing towards the North - South, as "the North-South Axis ".

2.03 As mentioned before, the pond was tampered by the earlier diggers, both in shape and size. Therefore locating the correct original position of the centre of the sacred pond was necessary. The elliptical marking (see 1.09. iv) looked as if, it was inviting an attention in the direction of the central point. It seemed the centre was very near to it.

2.04 So a line was drawn from the centre of the Ashoka pillar parallel to the nearest wall of the Mayadevi temple, intersecting with the East-West axis. This point is marked as PT 00 : ref. (Fig. 2.00). This gave no fruitful result.

2.05 For the next trial, the point (PT2) was joined with the centre of the Ashoka pillar and form the centre of this line, another line was drawn at right angle, intersecting the East-West axis at a point marked PT0. (see: Fig. 2.00).

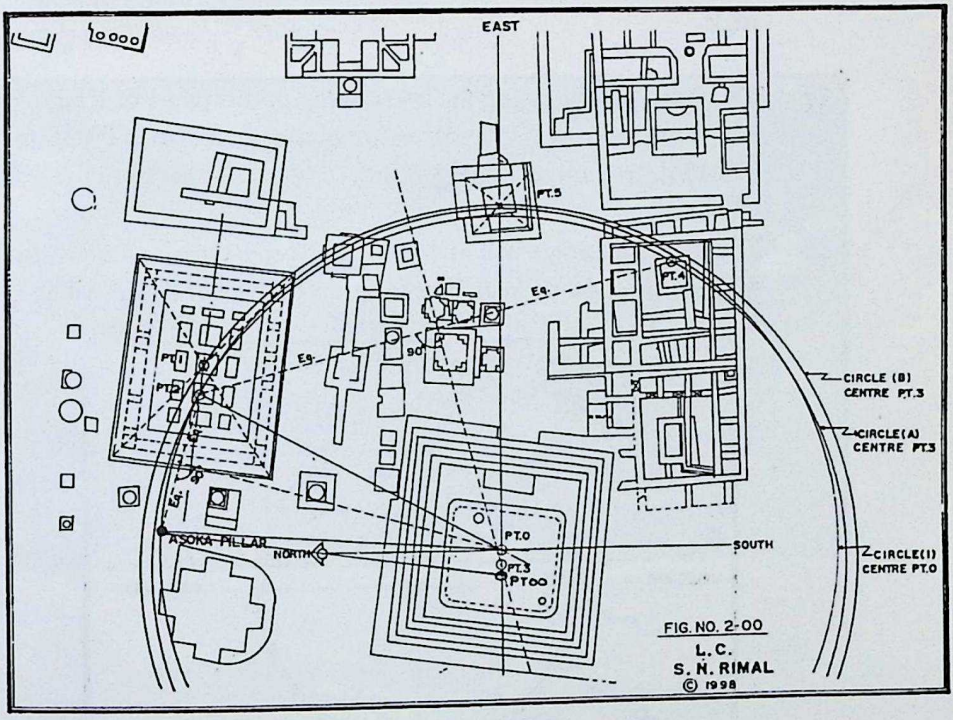
2.06 The layout of the archaeological remains apparently was not laid in rectangular grid, there must be another way of layout. Naturally, it occurred to me to explore if, non-rectangular or radial grid system was used for this complex. We know, that circles are frequently used by the Buddhist, as religious symbols.

I decided to try a with circles.

2.07 I tried first, a circle, (see fig. 2.00) with the centre at the point (PT0), and circumference at the point (PT2). This circle was very nearly touching the important points in the plan but not exactly. However, this was enough to suggest that there was a point very near to the point (PT00) and the point (PT0), which should be the centre of the Sacred Pond.

2.08 Then, it was clear that the line joining "the Centre of the East wall of the Sanctum marked point (PT4) and the Birth Spot (PT2)", and the East-West axis was the key.

2.09 From the centre of the line joining the points (PT2 and PT4), another line was drawn at right angle to this line, to intersect "the East-West axis". This line was found to pass through the centre of the Sacred Pond (point PT3 : Fig. 2.00)



2.10 Draw a circle with the centre at point (PT3) and circumference at point (PT2, the Birth Spot). Call this CIRCLE A. This will, by the very construction, pass through the point (PT 4). But

this did not pass through the point (PT1), the tree indicating the possibility of another circle.

2.11 Draw another concentric circle with circumference at the point (PT1). Call this CIRCLE B. This circle also passed through the point (PT5), (the centre of the stupa, where from the East-West axis was drawn). This was positive result, a confirmation and the first tangible proof, that circles were utilised.

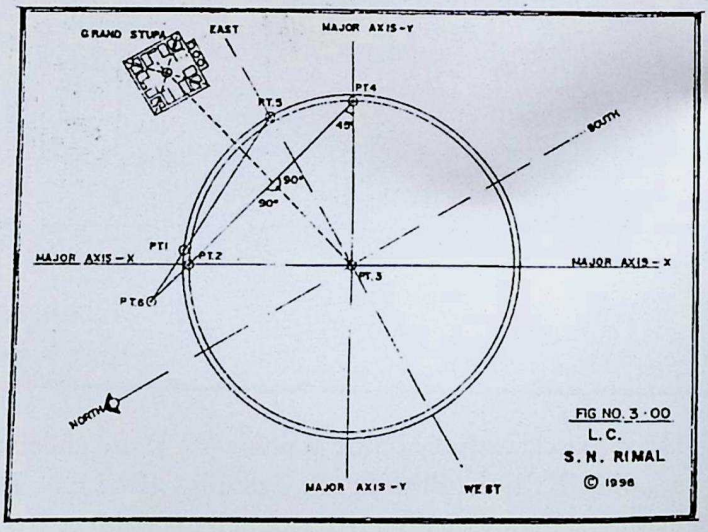
2.12 If the circles were used, the radial lines must have also been used.

2.13 By this time it was clear that the triangle formed by joining the points (PT2, PT4 & PT3) was a right angled triangle with two 45 degrees angles at the points PT2 and PT4.

2.14 The line joining the centre of the grand stupa marked PT9, (see: fig. 3.00) and the centre of the pond (point PT3) crossed the line joining the points (PT2 and PT4) in the middle and at right angle.

2.15 The radial line bisecting the line joining points (PT4 & PT2) divided the right angle at the centre of the pond (point PT3), to two 45 degree angles (see fig. 3.00).

2.16 The 45 degree angle will divide the circle to 8 equal segments (of 45 degrees = 360 degree). The location of the ASHOKA pillar



which was nearer to 22.5 degree, indicated there was a better possibility of choice of 22.5 degree segments, dividing the circles to 16 segments. It was again noted that the Ashoka pillar Centre was not along the radial line L8. (See Fig. 3.00).

2.17 This 22.5 degree division is not passing through the East-West axis. Therefore, I decided to rotate the archaeological plan, along the line joining the two important points (PT2, the birth spot and - PT3 the centre of the pond) and beyond. This line is marked as the Major axis X-X.

2.18 Draw and mark the line passing through the point (PT 3) and at right angle to the Major Axis X - X mark this as Major Axis Y-Y.

2.19 Note : the drawings that follow from onwards are oriented along these major axis.

2.20 The point (PT3) is now located and is the centre of the Sacred Pond.

3.00

Completing the Geometry

3.01 Refer : Fig. 4.00

3.02 Note : As mentioned earlier the drawing is rotated in paper, so that the major x-x axis in parallel to the bottom frame of the paper The result would not differ, if any other axis were chosen. This will make it reader friendly for the nontechnical reader and the laymen. This will further emphasise the Birth Spot of Lord Buddha. Perhaps, this was the way the sacred garden was planned. The major axis is not along the cardinal directions as usually found elsewhere.

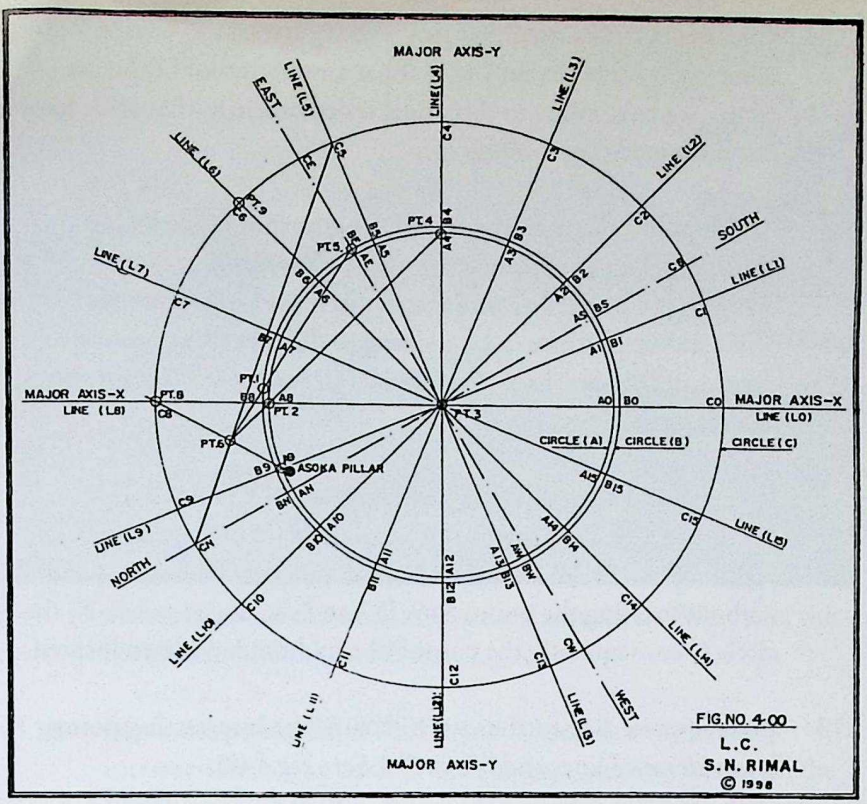
3.03 Mark point (PT5) on the crossing of the circle (B) and the East-West axis.

3.04 Draw a line (joining the point PT4 and the point PT2) and extend to meet another line (joining the point PT5 and the point PT1) at a point. Mark this point (PT6).

3.05 Draw radial lines passing from the centre of the circles (PT3) in sequential order with the (X-X) axis. Mark this axial line (L0); next 22.5 degree line in anti-clock wise direction as line (L1). See Fig. 4.00.

Similarly; draw successive lines (at 22.5 degrees) and mark respectively as follows:

the line (L2) will be at 45 degree to (X - X) axis.
the line (L3) will be at 67.5 degree to (X - X) axis.
the line (L4) will be at 90 degree to (X - X) axis.
and so on... till the line (L15).



(Note :- The lines are named differently in either side of the point PT3, to simplify the diagram and to make it easy to identify the points in more scientific manner. (See: Fig. 4.00).

3.06 Mark a point (PT7) at the intersection of the circle (A) and the radial line (L9).

3.07 Note : the point (PT 7) is not exactly at the centre of the ASHOKA pillar.

3.08 Draw a line (joining the point PT7 and the point PT6) and proceed to meet the Major axis (X - X) (or the line L8) at a point. Mark this as point PT 8.

3.09 Draw another concentric circle with centre at the point PT3 and with circumference at the point (PT 8). Name this as CIRCLE C.

3.10 Mark point PT9, at the intersection of the radial line (L6) and

the Circle C. Also note that this is the centre of the Grand Stupa mentioned earlier in the Fig. 3.00 as another proof of the use of circle. We have come to this point independently, that is we have not presumed that this was so.

3.11 At this point, the construction of the governing (master planning) diagram becomes complete. It seems that now onwards the stupas and monasteries were laid-out in proper order and at locations in accordance to the prevailing customs, dignity of the personage, and the hierarchial dignity it commanded.

3.12 In the course of constructing the diagram, the points PT 4; PT 5; PT 6; PT 7; PT 8 and PT 9 are all derived in sequential order. This is the most logical way now. It is to be noted that without locating the points Pt6, Pt7 and the major axis X-X; the circle C consequently,the point Pt9 could not have been located.

3.13 Before proceeding further, we will name the intersecting points between radial lines and the circles. See: Fig.4.00.

3.14 Mark the point A0 at the intersection of the radial line L0 and the Circle A. Similarly mark the point A1 at the intersection of the radial line L2 and the circle A. Proceed to find and mark the points A2 and, the next point and so on respectively up to the last point A15.

3.15 Mark point B0 at the intersection of the radial line L0 and the Circle B. Similarly mark the point B1 at the intersection of the radial line L2 and the circle B. Proceed to find and mark the points B2 and, the next point and so on respectively up to the last point (B15).

3.16 Mark the point C0 at the intersection of the radial line L0 and the Circle C. Similarly mark the point C1 at the intersection of the radial line L2 and the circle C. Proceed to find and mark the points C2 and, the next point and so on respectively up to the last point C15.

3.17 Mark the points AE,AW, AN and AS respectively at the

intersections of the circle A and the East axis, the West axis, the North axis and the South axis.

3.18 Mark the points BF, BW, BN and BS respectively at the intersections of the circle B and the East axis, the West axis, the North axis and the South axis.

3.19 Mark the points CE, CW, CN and CS respectively at the intersections of the circle C and the East axis , the West axis, the North axis and the South axis.

3.20 This completes the main construction diagram, now it is time to locate them at the archaeological remains.

4.00

Identifying the centre of Blocks of Archaeological remains

4.01 Refer : Plate A0.

4.02 The points PT 1 to PT 9 that have been already marked are the central points of the remains at the Sacred Garden at Lumbini, except the point PT 7 which does not coincide with the centre of the Ashoka pillar.

4.03 Note : The line joining the point CN and C5 pass exactly touching the point as PT 6.

4.04 Extend the line joining the points PT 6, PT 1 and PT5 to intersect at the line joining the point CS and C5 and mark this point PT 10.

4.05 Also note that the line joining the points C 14 and PT 5 meet at the point as PT 6.

4.06 Extend the line joining the points PT 8 also C 8, PT 6 and PT 7 also C 8 to meet with the line joining the points C 11 and A 6 at the point PT 11.

4.07 Also note that the line joining the points AN and C 15 meet at the point PT 11.

4.08 Extend the line joining the points PT 9 also C 6, and PT 1 to meet with the line joining the points C 10 and C 4 at the point PT 12.

4.09 Join the points PT 8 also A 4 and C N to draw a line to meet with the line joining the points C 12 and P T5 also BE at the

point PT 13.

4.10 Join the points AN and PT 7 also A 9 and extend the line to meet with the extended line joining the points A 12 and PT 1, at the point PT 14.

4.11 Draw a line joining the points PT 1 and A 2 to meet with the line joining the points C 14 and PT 10 at the point PT 15.

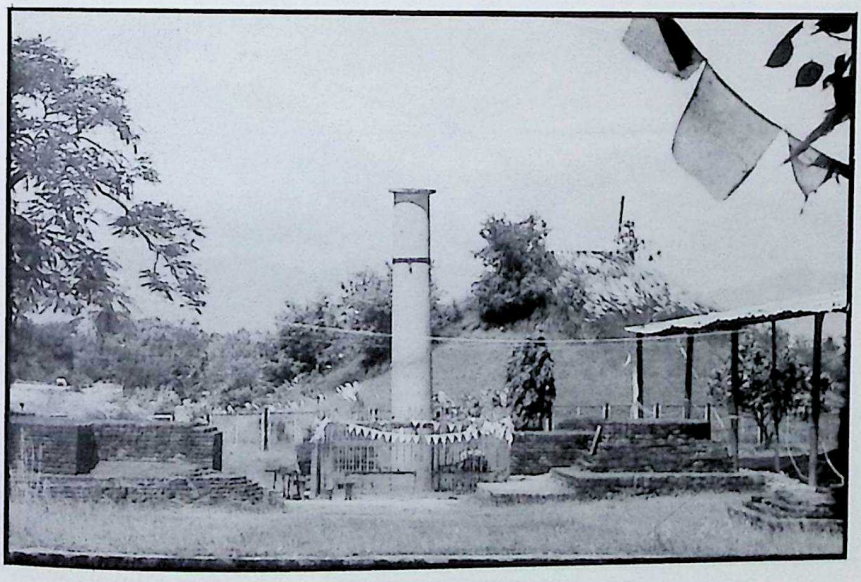
4.12 Draw a line joining the points C 9 and PT 9 also C 6 to meet the line joining the points PT 14 and A 14 at the point PT 16.

4.13 This takes care of the centre of almost all of the major remains that have been mapped on the eastern half of the diagram.

4.14 Unless the western half is completely explored and mapped archaeologically it is not possible to study the relationships at this stage.

4.15 Two significant relationship that has been noted:

(i) "The MAJOR AXIS "of the MAYA DEVI complex is placed at right angle to the line L 9, the line joining the points C 9, B 9, A 9 PT 7 and the point PT 3 = the centre of the SACRED POND and

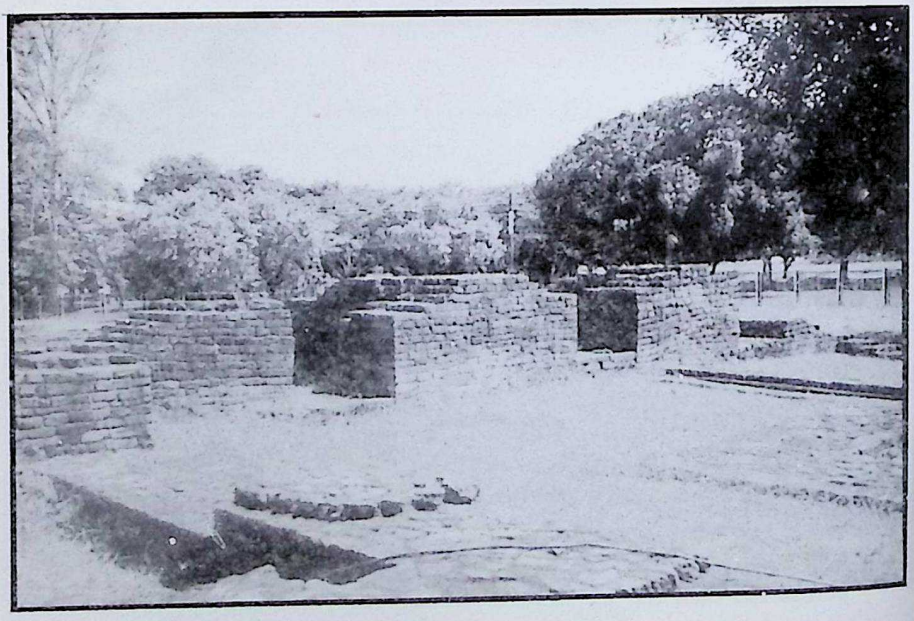


(ii) Another important observation is to be made It is very strange, the centre of the ASHOKA pillar is not exactly on the crossing of the radial line L9 and the circle A, (i. e. Points PT 7 or A 9), while all the other centres are related and fall on the crossing. WHY?

4.16 So far we have mechanically drawn the diagram, now it is time to explore the diagram in totality and try to interpret its significance.

4.17 The diagram is an example of masterpiece of planning. It speaks for itself. The respect and reverence which, "the Lord" commanded, then, must have inspired to create such an example of planning, in spirit, concept and scale, is truly depicted in this diagram. The accuracy of plotting such a plan in itself indicate, that the best of artisans must have been collected from all over the subcontinent.

4.18 The co-relations of various elements, spaces, are to be studied in the light of the life history, stories related with different incidents on His life, His special relation with Lumbini, His birth and His visit to Lumbini, the eight events of His life, and to certain extent the Jataka stories, and the symbolism of the elements used.

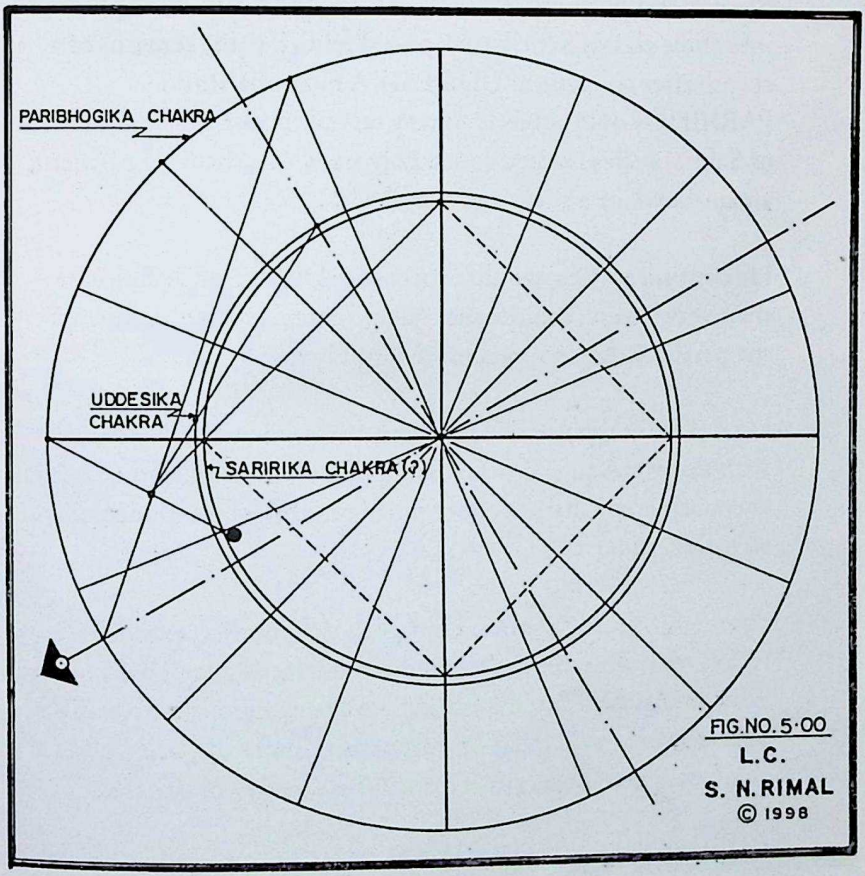


5.00

The Circles

5.01 The diagram has been drawn based upon three circles in view of the fact that circles are inseparable part of Buddhist architecture and rituals, thankas, mandalas etc. They indicate CHAKRAS, conveying different meanings and symbols in different context.

In his book: The symbolism of the Stupa, Adrian Snodgrass writes (P. 88) "Buddha himself is the unmoved moving the



turning, its revolving depends upon the "action less activity" of his pivotal presence". Thus the circles are CHAKRAS and the Centre of the pond is the pivotal point which HE occupies.

5.02 The three circles (chakras) could be related as :

(i) SAMAYA CHAKRA (Wheel of Time or Sun wheel)

(ii) DHARMA CHAKRA

(iii) SAMSAR CHAKRA (BHAVA CHAKRA ; WHEEL OF BECOMING).

5.03 A. FUEHRER in the ANTIQUITIES OF BUDDHA SAKYAMUNI'S BIRTH PLACE etc. : (23) writes "Material objects of worship for the Buddhists are the relics of holy persons and the monuments erected to the memory by the piety of a grateful posterity. All such objects are dhatus, distinguished into three classes Saririka, corporeal relics i. e. the remains of a corpse after cremation; UDDESIKA memorials; and PARIBHOGIKA, objects having served the use of the Buddhas or Saints, such as sacred spots, holy trees, or a shrine, a garment, an am-bowl, or a stick, and the like."...

He continues "One would expect that Dhatus, on account of their very nature, acquire their sacred character after demise of the person to be commemorated, not before."

He further emphasises "The theory seems to be in accordance with this view; an exception being made with Bodhi trees, which are considered Chaityas, both during the life of the Buddhas and after their demise ."

5.04 One significant deduction can be made from this statement (5.03), that the famous tree whose branch the queen held to give birth to the child Buddha, could have been used symbolically as relic, specially when that no corporeal remains of Lord Buddha was brought to Lumbini. This will be a matter of debate.

5.05 I can at this stage, only suggest that important locations or

points in the diagram Fig. A 0 need to be excavated before absence of some kind of relics can be finally ruled out. For example the point (PT 6) have been excavated and some relics have been found according to B. R. Rijal, the archaeologist. The point PT 6 has very important significance which we shall discuss later.

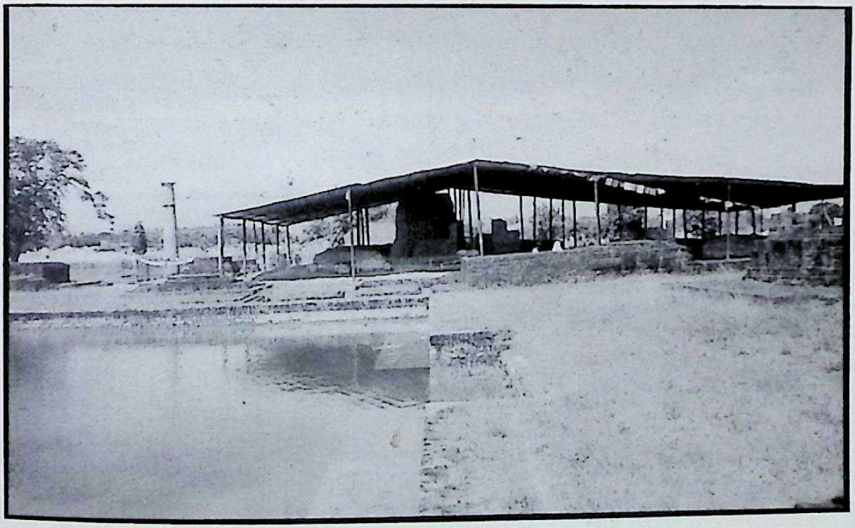
5.06 Considering further the inner circle touching the point of birth, the circle A could be related to relics (if any). For this reason I have indicated Saririka to this circle.

5.07 From the description of A. Führer the Circle B touching the tree could also be the Saririka. If so, the inner circle could be PARIBHOGIKA. This matter I leave as it is, for the time being.

5.08 The birth spot is more corporeal, therefore the points A 0 and A 12 which are on the Major Axis an important positions. They hold also (geometrically) important positions relative as they from a square within circle A, a mandala

If the statement of clause 5-06 is correct then the points B 0 and B 12 are also important positions.

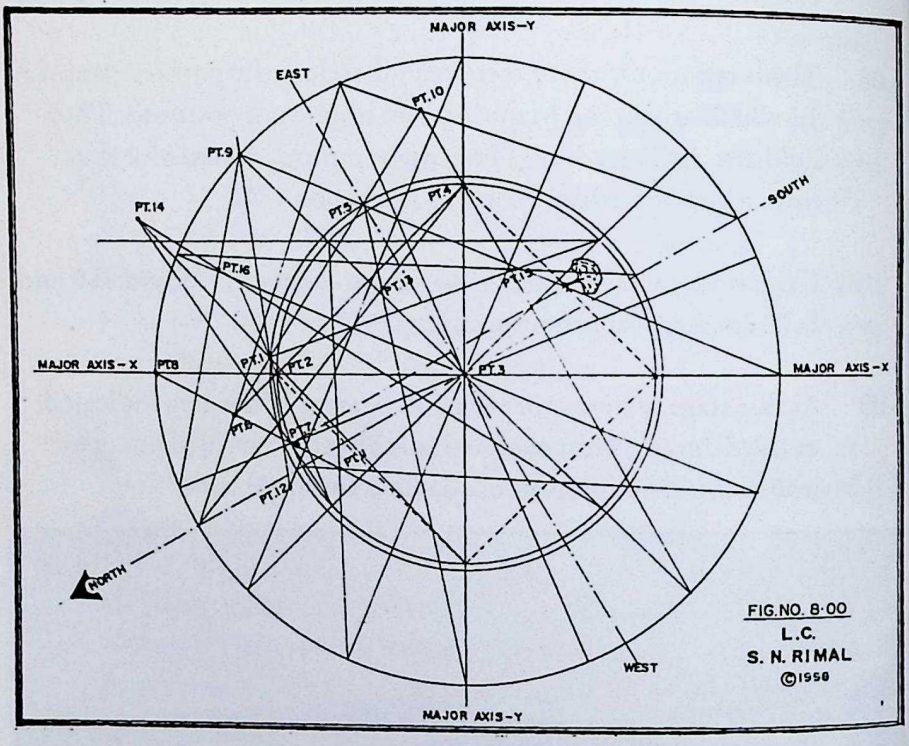
5.09 At this stage, where more than 50 percent of the area indicated in the diagram is not explored, nothing can be ruled out. The reality could be far from the deductions made now.



6.00

On the criss - Cross Lines

6.01 The imaginary lines crisscrossing the diagram might be the symbol used to indicate the Golden net holding the child at birth, by four Gods. (fig. 8.00).



7.00

About the Points

7.01 The point PT 1 : is the centre of the famous tree.

7.02 The point PT 2 -:the birth spot of the Lord.

7.03 The point PT 3 : the centre of the pond. This point is also the centre of the circles. This is the point of principle unity, the position of pivotal presence of the Lord.

7.04 The point PT 4 : The location of this point graphically is very prominent, being at the Major axis Y - Y with respect to Axis X - X (and the Birth Spot), was most probably related to the birth or some other occasion of Buddhas's life. The Point is not at the centre of the wall. Therefore this wall could have been holding some fresco; painting, robes or any thing related to the life of the Buddha. This monastery is also dated to early period. A question comes to my mind, could this position be the position of the of that Mayadevi Sculpture placed at a later date replacing the earlier object, after loss of the object due to some reasons, like war, fire, theft etc. I am not implying that the Mayadevi sculpture was there for worship but may be for the reason to narrate the story of birth, the diagram is suggesting this.

7.05 Point PT 5. This is the centre of a stupa which lies directly East of the pond centre PT 3, and is right on the circumference of Circle B. Therefore this should be early stupa.

7.06 Point PT 6 : As indicated earlier :

(i) The location of this point is very important as four centres PT 1; PT 5 and PT 10 are directly in a straight line.

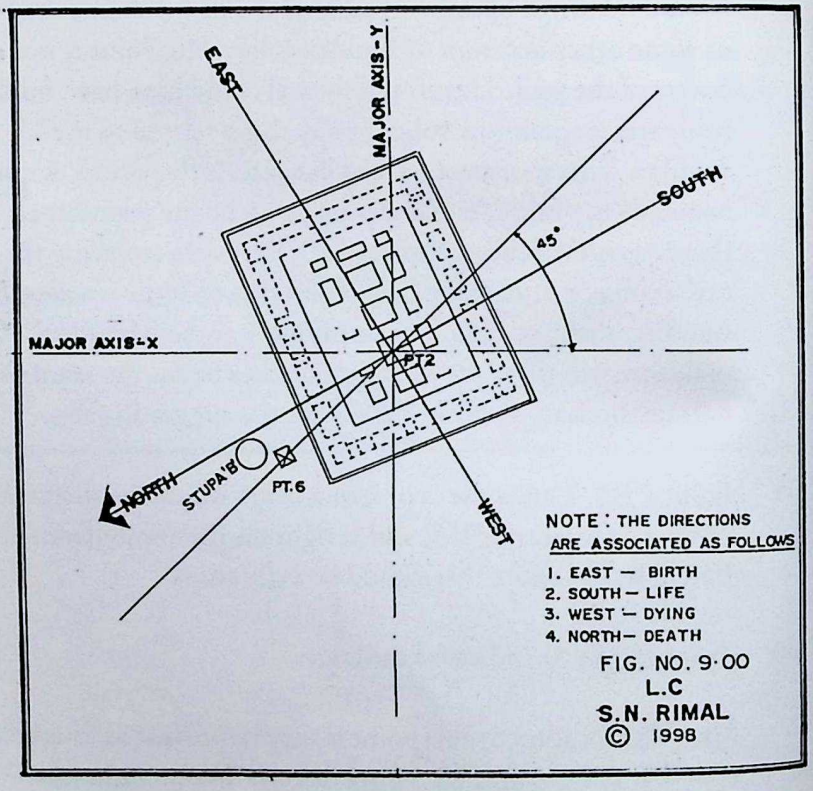
(ii) Also another important centres PT 2; PT 4 are also in straight line to this point.

(iii) The point PT 7; PT 8; and PT 11 are also in a straight line.

(iv) This is also the small stupa where the "lid portion of Gold casket of cylindrical type in association with some charred human bones and the other ritual offerings" were discovered by B. K. Rijal. He further observes; "The container part of the relics is, however lost. Only the contents of the offerings and relics were found scattered all over the ground."

7.07 Ref. Fig. 9.00 : The location of this stupa being slightly off North of the birth point PT 2 might have been associated with deaths. It is known that East is associated with birth South with life, West with dying and North with death. In this case birth spot is a fixed point and is a real place.

There is another stupa base marked B in Fig.9·00which is more on the North. This has not yet been explored.



7.08 This point PT 6 is painstakingly selected in the plan and the relics are placed and stupa erected. Now the question is for whom ? Who was this person, in the context of Lumbini, so important ?

7.09 Point PT 7 (also A 9) : Another very important point is that A 9 is very near but not on the exact centre of Ashoka pillar.

(i) Also it is noted that the principal axis of the Mayadevi temple is at right angle to the radial line L9 (joining PT 3 and A 9, B 9 and C 9. This is the proof that the layout of the temple which was along the birth spot PT 2 and the centre of the tree PT 1 was considered to locate the line L 9 and the ASHOKA pillar was placed.

(ii) In view of the statement made by no less an authority than Vincent Smith, in his instructions to . P. C. Mukherjee writes "The pillar, which was prostrate in the seventh century, may have been set up again by one of the Buddhist Pala Kings in the eleventh or twelfth century". (see p. 61 of the ANTIQUITIES IN THE NEPAL TERAI" reprinted by the Sewa Printing Press.

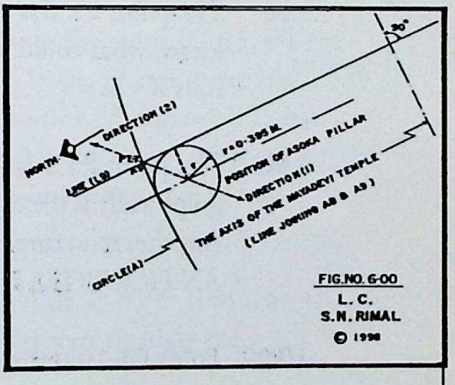
(iii) Plate A 0 indicates that the ASHOKA PILLAR was used as (i) reference axis (ii) and nodal point

(iv) It is curious that all the other points are exactly the centre of the objects and this is not. Ref. Fig. 6.00 . However, both the Circle A and Radial line L 9 are radial to the pillar.

(v) The only inference I can draw is :

(a) Was this placed like this ? (radial to two lines)

(b) As mentioned by SMITH this got shifted inadvertently during set up by the Pala kings.



(c) There are two ways the pillar can shift while collapsing and during re-erection.

(i) During imposition of lateral loads, if the soils of the pillar collapse, then the pillar base does not shift. Then we can safely say that the pillar was shifted while set up in the case the pillar could fall in direction 1, (See fig. 6) the base remain at the original point. The damaged fragments could be of the pillar or the pillar head, horse on top which ever was there at the time of collapse could be found at about 8 - 10 ft. (estimated from the height of the pillar) on to direction (1).

(ii) If the soils were intact and did not collapse then the pillar could shift at the base due to some horizontal load.. While setting-up the shifted position might have been assumed to be the original point, specially if at that timethis the planning diagram was lost. They would not be able to pin point the original point.

(iii) Both of the above also indicate that during this period (11th - 12th century A. D.), the master plan or the development diagram was already lost and the persons setting the pillar had no way to locate the original point.

(iv) The pillar centre is measured to be 49.4 cm. off diagonally from the point.

8.00 The point PT 8 is the indicator defining the circle C. We do not know, what could be below this point ? This is along the Major Axis X - X.

9.00 The point PT 9 is the centre of the ground Stupa, which graphically is the same location Mukherjee has described. Another structure on the South East see P 121 of the ANTIQUITIES IN THE TERAI, NEPAL), see Fig. 10.00

10.00 Point PT 10 is the centre of the Pedestal near the east wall of the

Monastery Group A. The pedestal again being on the very important line joining PT6, PT1 and PT5 could be planned quite early. (At least when the principle of planning or the diagram was not lost). The pedestal suggests that :

(i) It was meditation platform for some very important personage in his life time.

(ii) It was a podium for lecture.

(iii) It was a place for statue or idol for worship either originally or after the death of the personage (10.00 (ii)).

11.00 The point PT 11 is another big stupa on the west side of the Maya Devi temple. This also being in the line joining PT 8; PT 6; PT 7; must have been an earlier stupa.

12.00 Point PT 12, is the centre of the platform, also along the line joining PT 9, PT 1.

13.00 Point PT 13 is the centre of the stupa on the eastern side of the pond. There are couple of important relations, that can be inferred about this stupa and the group near this (Ref. Fig. 5.10).

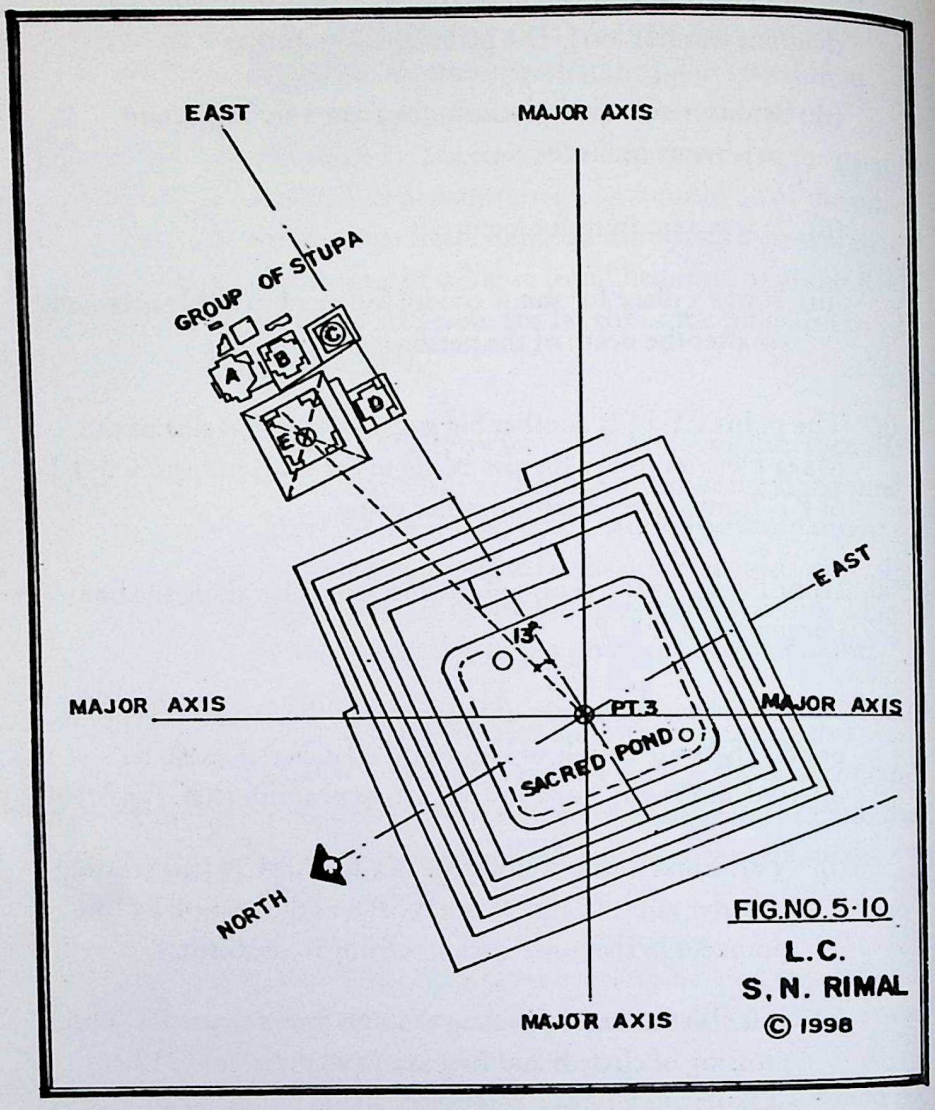
(i) This stupa centre is along the line joining CN (the crossing of outer circle C and North Axis) and the point PT4 (the point A4 in the inner circle), relating to the birth.

(ii) It is also on the line joining the East Stupa centre PT 5 (the crossing of circle B and East axis) and the point C 12.

(iii) The angle at PT 3 formed by joining the point PT 13, PT 3 and PT 5 is 13 degree (Ref. Fig. 5.10). That is to say the line joining PT 3 and PT 13 is pointing 13 degree N. E. It is probable that this angle is related to the this of the birth of Lord Buddha, or to some other important date of his life.

(iv) The location and group of Stupas A, B, C, D & E which are in the east of the pond also suggests strongly the possibility that !

(i) The location E (Fig. 5.10) could be the place where the child had his first bath.



(ii) The two stupa A & B suggesting the two Nagas.

(iii) The points C & D suggesting the place for some other dignitaries (might be, other, priests or some other).

(iv) It should be noted that while taking the bath usually one faces east or west. South facing is done only when there is a death in the family. So this place is more appropriate location for taking the first bath.

14.00 POINT PT 14 : With 16 stupas miraculously placed out of the Circle C is indicating that this has another significance other than the previous stupas.

It comes to my mind that these sixteen stupas could have been used to signify

(i) The sixteen kala of the lord. He is supposed to have full 16 kala and 32 Lakshana which is a sign of perfection.

(ii) The sixteen kala also is the kala attained by the moon on its full moon day,

(iii) Lord Buddha has so many Purnima (full moon days) associated with him, the conception ASAD PURNIMA; The birth BAISAKH PURNIMA. Enlightenment Parinirvana etc. have happened in Purnima

(iv) Also note that in some countries Buddha's birth is associated with Chaitra Purnima, etc. but always on Purnima.

(v) It is also to be noted that all the Baisakh Purnima need not fall on the same date on the Solar Calendar therefore the Baisakh Purnima on the birth date and the other two could have another date of solar calendar.

(vi) It is also indicated that the Lord was born on the Full Moon of Baisakh, on Tuesday (some mention Friday), "On the 8th day of the 2ND. HALF of the month called Vaisakha" Ref. P. C. Mukherjee : The antiquities in the Tarai Nepal p. 139.

(vii) This statement need not be taken as conflicting, this could only mean that the date in accordance to the Solar Calendar was 23rd of Baisakha". Also note that in the Western Nepal it is still prevalent to write the birth horoscope in this manner to indicate 1/2 month - 15 + 8 days = 23rd date in the Solar calendar.

(viii) Calculating the probable datas related to the various angles indicated in the Fig. 7.00 like 3 degree; 11.5 degree; 12.5 degree; 23 degree; 25 degree could be decipher the actual date on Buddha's life (if the assumption is correct). The astrological principles will be used to back calculate the date. (Our calculations is not yet complete. As soon as this is complete we will come up with the facts, as they indicate).

(ix) will also like to point out that the angle 22.5 degree; 15 degree; and 7.5 degree which the radial line subtend with the E - W axis are significant indication of the year in context to the calendar.

"The circle drawn about the gnomic post (PT 3 in our case) in the ritual of laying out the stupa plan is the cosmic wheel; the axes of the orientation identify, it as the Wheel of the Year, whose turning is the movement of the sun on circle of the elliptic". In this context was the axis turned away from the cardinal axis to indicate the year of birth ? (REF : ADRIAN SNODGRASS : The symbolism of Stupa p. 78).

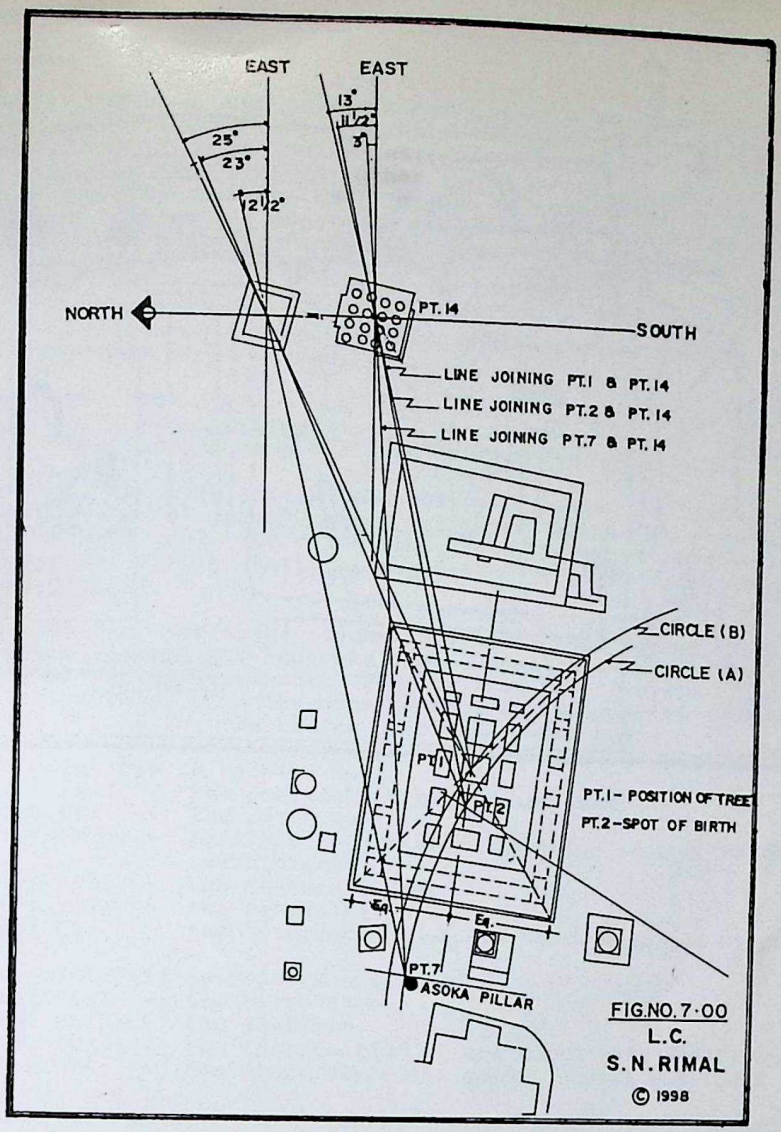
15.00 The centre of the small room north of the 16 stupas PT 14 seems to have also been used to indicate dates, which was not covered by the PT 4. Ref. Fig. 7.00

16.00 The point PT 15 is at the centre of sanctum of the Monastery Group B (West Side).

17.00 Some more observations from P. C. MUKHERJEE'S Plate XVIII.

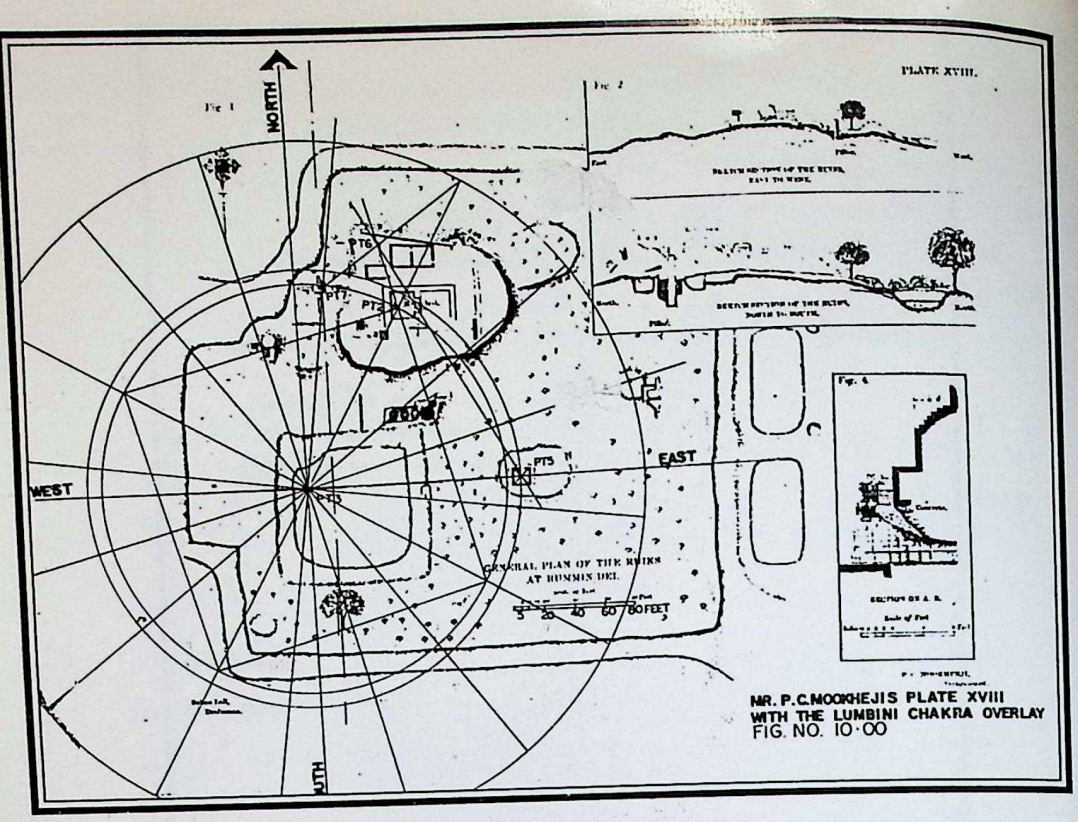
17.01 I have plotted the diagram in the P. C. Mukherjee's plate XVIII. This is included in this document. (Plate XVIII with the diagram added . see Fig. 10.00)

17.02 The tree on the south of the ASHOKA pillar is found placed at the exact intersection of (North-South line passing from the point A9 PT 7) and the line joining the ponds (PT 4 and A 0, intersection of the Major Axis X and circle A). It can be inferred



either there was a stupa early which was eaten up by the tree (as it usually happens with Pipal tree) or this was where tree was planted. The original tree might have died and the newer tree might be there now.

17.03 Another important observations is the position and the size of the sacred pond, now and in Mukherjee's time. No wonder the pond is said to have been shifted by 16'- 0" towards west during later day excavation.



MR. P.C.MOOKHEJIS PLATE XVIII
WITH THE LUMBINI CHAKRA OVERLAY
FIG. NO. 10·00

A.00 After the book went to the press one more important point has been found. This co-relates the position of the small Stupa now marked PT 17 on the North-Western corner of the temple with the circle and with the other important points. At the same time suggests that the small groups of the stupas on the north of the temples are meants to indicate the memorial or relics. The following discussionns will elaborate this point.

A.01 POINT PT 17.

A.02 The line joining the points Pt12 and C8 passes from the centre of the small stupa marked Pt17.

A.03 Also, the line joining the points Pt2 (the Birth spot) and the point CN (the intersection of the North Axis with the outer circle C) passes from the same centre Pt17.

A.04 Further, the line joining the points Pt6 (the small stupa where the relics of some unknown personage in golden casket was discovered) and the point Pt16 (the centre of the building shown as meeting hall in the drawing) passes from the same centre Pt17.

A.05 Considering North as symbolic direction of death both the points Pt17 and Pt6 indicate these positions were selected for very important persons. However from the location and the relation-ship with the other points it is apparent, that the point Pt6 is for the relics of higher personage.

A.06 The point Pt6 is related to :
Point Pt1: - the position of the famous tree.
Point Pt2: - the birth spot.
Point Pt4: - possibly the original location of the Mayadevy schulpture.
Point Pt5: - the Eastern stupa.
Point Pt7: - the Ashoka Pillar.
Point CN: - the intersection of the North axis and Circle C.

A.07 The point Pt16 is related only to :
Point Pt2: - the birth spot.
Point Pt10: - the Platform.
Point CN: - the intersection of the North axis and Circle C.
Point PT6: - the stupa where the golden casket was found.

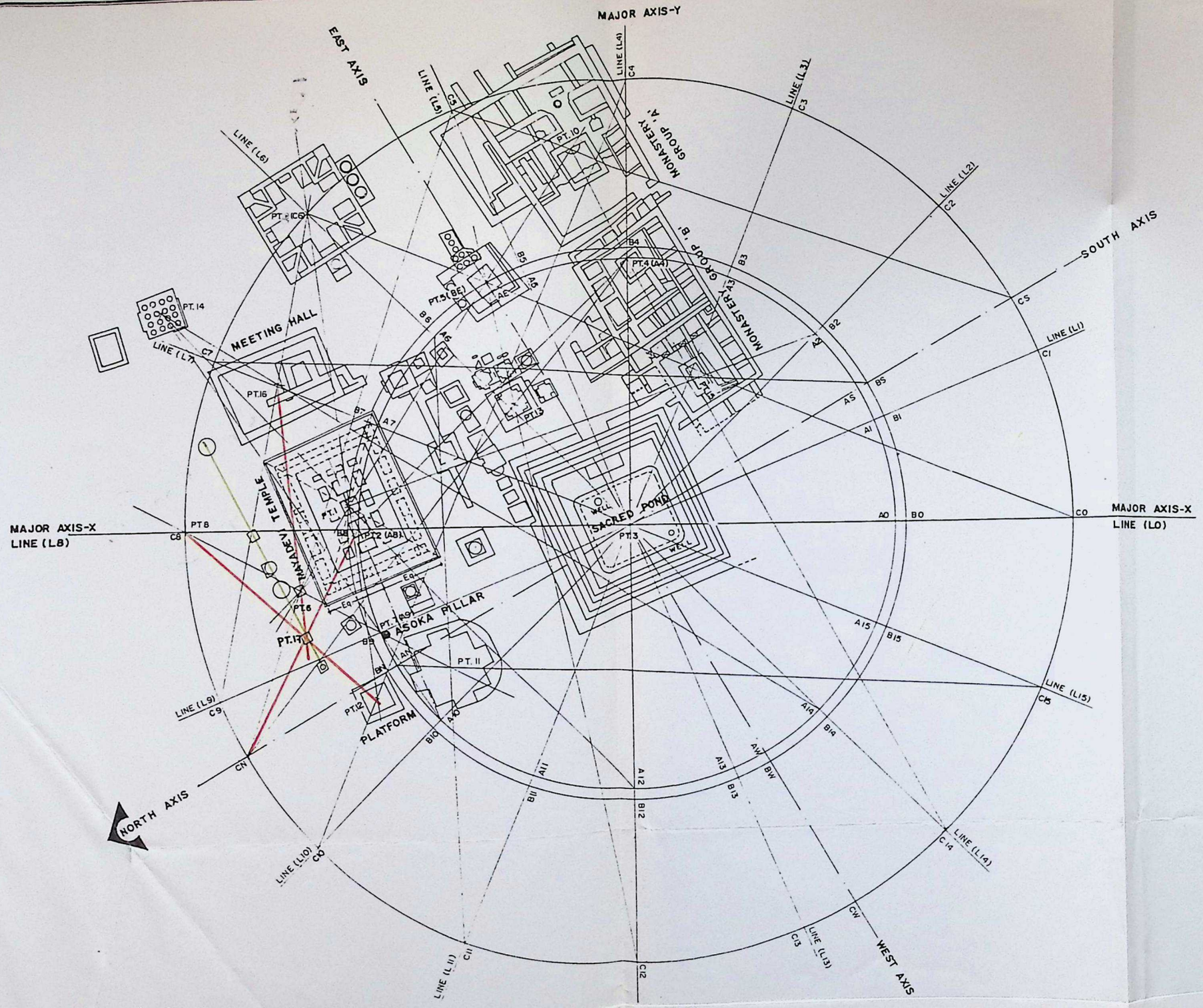
A.08 Thus the planner has clearly established the Hierarchyal supremacy of the location of the point Pt6 over Pt17.

A.09 The personage of such importance in the context of Lumbini, whose relation is tied to (a) the birth spot, (b) the Tree (c) the Ashoka Pillar etc. could only be:

(i) Lord Buddha.
(ii) Emperor Ashoka.
(iii) Preceptor Upagupta.
(iv) or some body we have to find.

A.10 Therefore, I suggest that this aspect must be studied in depth and proove beyond doubt, who these two personage could be ?

A.11 If necessary and if it is permissible, modern day tests could definately proove (beyond doubt) if the relic can be matched with the other relics by say DNA test, or any other.



LEGENDS

S.NO	SYMBOL	DESCRIPTION
1.	PT. 1	TREE, OF WHICH, MAYADEVI HAD HELD THE BRANCH.
2.	PT. 2	SPOT OF THE 'MARKER STONE' WHERE THE 'LORD BUDDHA' WAS BORN.
3.	PT. 3	CENTRE OF THE SACRED POND.
4.	PT. 4	SANCTUM OF ANCIENT MONASTERY. (GROUP 'B' EAST)
5	PT. 5	CENTRE OF EAST SIDE STUPA.
6.	PT. 6	SQUARE BASED STUPA WHERE THE LID PORTION OF THE GOLDEN CASKET WAS DISCOVERED IN 1976.
7.	PT. 7	INTERSECTION POINT (A9) (ASOKA PILLAR)
8.	PT. 8	THE POINT DEFINING THE RADIUS OF OUTER CIRCLE (C).
9.	PT. 9	CENTRE OF GRAND STUPA, EAST OF SACRED POND.
10.	PT. 10	CENTRE OF PEDESTAL IN THE SANCTUM OF MONASTERY. (GROUP 'A')
11	PT. 11	CENTRE OF THE GRAND STUPA, WEST OF MAYADEVI TEMPLE.
12	PT. 12	CENTRE OF THE PLATFORM, WEST OF MAYADEVI TEMPLE.
13	PT. 13	CENTRE OF THE STUPA, EAST SIDE OF SACRED POND.
14.	PT. 14	CENTRE OF THE 16 VOTIVE STUPA, EAST SIDE OF MAYADEVI TEMPLE.
15.	PT. 15	CENTRE OF THE SANCTUM, SOUTH MONASTERY. (GROUP 'B' WEST)
16.	PT. 16	CENTRE OF THE MEETING HALL, EAST PART OF MAYADEVI TEMPLE.

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